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of your own thoughts'. This is, according to him, a gift of nature; 'the faculty of clothing the thoughts in a Greek dress is a *function of natural sensibility*'; and this function DeQuincey claimed to possess. We cannot deny his *at home* feeling in Greek tragedy; one needs only to read his summaries of plots—exquisite work like the island gems and the subtler vase paintings.

When we come to the usage of words, the greatest difference is noticeable. Macaulay's style is clear and forcible; none of the words as a separate unit is at all unusual. But DeQuincey plays with sounds and derivations, worrying his language as a cat worries a mouse. He is speaking of a cottage in the Lakes, and the building operations devoted to it:

The walls had been finished, and this event was to be celebrated at the village inn with an *ovation*, previously to the *triumph* that would follow on the roof-raising.

One eats a bird, not *entirely*, but from *alpha* to *omega*. Two gentlemen meet, rather too strained company for a room; 'they met, they saw, they *inter-despised*'. In the case of the same gentlemen, 'the more heartily disdain his disdain and *recalcitrate his kicks*'. Describing Wordsworth's face, he alludes to the *circumjacencies* of the mouth. We might compare the toying with language in which Lyly and Apuleius abound. Quotations rush into his head for any subject with which he is dealing. Speaking of the Greek volatility in contrast with the Roman steadiness he scores the Hellenic tribe: 'Whatever else they might be—sculptors, buffoons, dancers, tumblers—they were a nation of swindlers'. What else can this be but a reminiscence of Juvenal's *Graeculus esuriens*? Whole episodes develop out of an off-hand reference to something from the Classics. But Macaulay relentlessly brushes aside anything that will impede the argument, introduces little extraneous matter, and, like a man with a definite purpose, touches and passes on.

As I said at the start, one was a public character, the other a recluse. Hence the former would develop a working style, the latter an impressionistic. About the same result is seen in their relation to the Classics. Macaulay, like Cicero, was a man whose mind embraced everything with avidity, and sent it through a sort of alembic of popularisation; and we find little for our direct purpose in individual passages. What we get from him is a sweeping statement like that about the drama, an allusion to ancient history for the purpose of pointing a moral or embellishing a theory. The purely literary element is slight. But DeQuincey, as if walking through a gallery, stops before his favorites and lavishes praise on them, pauses in front of something he objects to, and covers it with scorn, making the inartistic artistic because of the lights and shadows he indicates.

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REVIEW

First Year Latin, preparatory to Caesar. By Charles E. Bennett. Boston: Allyn & Bacon (1909). Pp. x + 281.

The chief difference between this book and its predecessors from the same pen is the endeavor to prepare specifically for Caesar as the material for study in the second year. Paradigms are given in the lessons. Topics are grouped "as nearly as possible" according to the conventional arrangement of our Latin grammars. The most important novel feature is the introduction into alternate lessons, beginning with XXVII, of passages of continuous narrative taken from the first book of the Gallic War, at first very much simplified.

The vocabulary of the lessons, exclusive of words which do not occur elsewhere than in the passages of continuous prose, is as follows: Proper names, 50, other words, 794. Among the latter we have Words occurring only one, two, three or four times in B. G. I-V..... 104 Words not in Caesar¹..... 40 Words occurring from one to four times in Caesar and Cicero¹ 55 Words not in Caesar or Cicero..... 15 Words occurring from one to four times in High School Latin¹ 34 Words not in High School Latin..... 5

There is no better lesson in the book than this from the preface:

It is probably no exaggeration to assert that the chief defect in the teaching of Latin today is the failure to master the declensions and conjugations at the very outset of the study. . . . An adequate knowledge of the forms does not come of itself; it does not come even by reading. It can come only by persistent, sustained attention to the forms themselves at the earliest stages of the study.

Let us see how well the author has made provision for the development of this theorem.

The book contains seventy-two lessons, distributed thus:

I-XXVI: nouns, adjectives, pronouns, the verb *sum*, and pres. ind. act. of *amo*². Each lesson contains an average of 27 drill phrases, 10 difficult Latin sentences, and three or four English sentences for translation. Some rules of syntax are here given, including predicate noun and adjective, apposition, indirect object, ablative of means and manner. A careful estimate of the time required for an average class to complete this portion of the book is sixty recitations, including three days for reviews.

XXVII-XLVI: conjugations and reading lessons. The average number of phrases and sentences is the same as above. The reading lessons are additional. An estimate of the time required is fifty-two recitations, including two reviews.

¹ The reference is to those portions of each author which are included by Prof. Lodge in his Vocabulary of High School Latin.

² This is given in the lesson following the first declension.

XLVII-LXXII: syntax and reading lessons. The average number of Latin sentences in each lesson is thirteen, of English sentences, seven or eight. An estimate of the time required is fifty-six recitations, including four reviews.

The total, one hundred and sixty-eight recitations, making no allowance for lost time or slow and dilatory pupils, is more than a year's work in one subject in most schools. Yet the second book of the Gallic War, with annotations, is included in the latter part of the volume, to spur on the heedless to feel that at least some time should be left over at the end of the year to be devoted to that. The wise teacher, of course, will omit much of the translation work. But how about the one to whom the remarks above quoted are directed? Would it not have been more prudent to have made the exercises in the first part of the book much easier and shorter, and to have postponed continuous narrative (except that it might be substituted occasionally in place of another Latin-English exercise) until, not XVII, but XLVII, after the lessons on declensions and conjugations are completed and the formal study of syntax is begun?

Most of the sentences in the exercises are not taken from ancient authors but are created. Neither in this nor in the rewriting of Caesar's narrative are so great carefulness and so true a feeling for Latin displayed as are to be desired. Thus, we meet, for example, pieces of Latin that will convey unfortunate first impressions: cf. *moveo*, 'touch' (p. 85); *impero*, 'levy' (96); *legione* and *milibus* used as ablative of means (105); *vitae* in the plural (111); *probo* = *comprobo* (143); *ipsa* with abstract nouns (165); *sequor*, 'seek' (182).

We find, also, non-Caesarian, unusual, or false connotation in the use of words: *Gallia jacet inter* (66); *castella ponere* (92); *impetum ferre* (119); *poena par facinori* (143); *custodiam tradidit* (145); *manu* for *multitudine* (155: *manus* means an organized force; organization is a quality which Caesar usually does not attribute to the Gauls); *etiam* for *quoque* (181); *opus est copiam frumenti nancisci* (194).

Sometimes we have grammatical usage not correct or not suitable for a beginners' book: 'to the tall trees' (29; *ad* is first given on page 48); *erant omnino itinera duo quibus . . . poterant* (89)¹; *in locis superioribus* (92); participle as equivalent of a descriptive relative clause (108); *in bello Cassiano* (123); *qui* + indic. to express a circumstantial idea (146); *finibus excedere* (150); pluperfect in a result clause (185); *suae* with antecedent in the genitive (186); *dixi eos qui hanc insulam incoluissent disces-*

sisse (192: in the absence of a context to show that the Recta was pluperfect *incolerent* is required).

Sometimes, again, the order of words is illogical: *in locis superioribus proelium commissum est* (92); *salute communi* (108); *nihil est hominibus carius libertate* (150)¹; *quis est melior tuo fratre* (150); *diutius cum sustinere nostrorum impetus non possent* (151)².

At times the vocabulary definition and the use of a word in this book are incompatible: *diripio* (*jumenta diripimus*, 104); *deserere* (*officium deserere*, 122); *dignitas* (*tua dignitate uti volo*, 153); *decerno* (183).

Some clauses are illogical as to sense: *jam* (112) finds the Helvetii among the Aedui before they tried the Pas de l'Ecluse; *Caesar eo, unde rediimus, profiscitur* (128); *turres copias impediunt* (145); *commisso proelio, diutius nostrorum impetum hostes sustinere non potuerunt* (158).

Some constructions are used in sentences though they are not explained anywhere in the book: historical present (*passim*); genitive of material (141, 158); ablative of way by which (153); *quis* as an indefinite pronoun (173); historical infinitive (194); gerundive phrase as object of a verb (196).

Some constructions or forms are used before they are explained or can be understood: *egredi, petere, incendunt* (82: in lesson on *amo*); *pollicitus est, reverti* (105); accusative of extent (105); *illud* used substantively (125); two ablatives of means in lesson on dative (140).

There is a retranslation in the exercises of a lesson on p. 92.

The grouping of material in the lessons will not be approved by all teachers. Preceding the first declension there are three pages of definitions of inflection, parts of speech, gender, number, cases and their meanings (including locative), stems, case-endings, and terminations, the stem-endings and genitive singular terminations of the five declensions, and a paragraph on "cases alike in form", *without any examples*. Then the whole of the first declension is given in one lesson. Similarly before the first lesson on verbs there are two pages of abstract definitions. Is it not extremely difficult to teach these isolated ideas to minds which contain no objects to which to connect them? On the other hand if they are to be used only for reference, why not introduce them along with the concrete objects as they are needed?

(To be concluded)

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¹ Why try thus to improve on Caesar? Yet in the same paragraph *ducerentur* is retained although it must be translated 'could', a meaning entirely foreign to the subjunctive and given to it here only by the context. The real meaning of *ducerentur* being beyond the grasp of the beginner, it must necessarily leave a false first impression (it is the first subjunctive occurring in the narrative).

² The weakness of this and the following sentence is that they imply that both *libertate* and *fratre* were previously mentioned; therefore those words can not stand at the ends of their respective sentences.

³ This sentence is quoted from Caesar; yet it ought not find place in a beginner's book because of the Anglic tendency to place the object after the verb, which in general must be counteracted. In Caesar the infinitive is drawn forward by the force of *diutius*, which is logically in its right position.